

DOCUMENT RESUME

ED 137 860

CS 501 668

AUTHOR Williams, Donald E., Ed.; Taylor, K. Phillip, Ed.
TITLE [Focus: Speech in the Classroom].
INSTITUTION Florida Speech Communication Association.
PUB DATE 74
NOTE 36p.
JOURNAL CIT Florida Speech Communication Journal; v2 n1 Entire Issue 1974

EDRS PRICE MF-\$0.83 HC-\$2.06 Plus Postage.
DESCRIPTORS Classroom Communication; *Communication (Thought Transfer); *Communication Skills; Community Colleges; Course Objectives; Educational Games; Effective Teaching; Higher Education; Library Research; *Speech Communication; *Speech Instruction; Student Evaluation of Teacher Performance; *Teaching Techniques

ABSTRACT

This journal is devoted to the art of teaching in the field of speech communication. Articles collected in this issue address topics in the development of speech communication courses at the higher-education level and include the following titles: "Classroom as Process: A Dramatistic Observational Model for Speech Communication Teachers," "Taking Community College Speech to the Community," "An Instrument for the Speech Communication Teacher in Measuring Teaching Effectiveness by Student Evaluations," "Research: A Programmed Approach," and "Quest and Quiescence: Notes on Two Communication Games." (KS)

* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

THE FLORIDA SPEECH COMMUNICATION JOURNAL

DEVOTED TO THE ART OF TEACHING IN THE FIELD
OF SPEECH COMMUNICATION

VOL. II, No. 1

1974

CLASSROOM AS PROCESS: A DRAMATISTIC OBSERVATIONAL MODEL FOR SPEECH COMMUNICATION TEACHERS 1

Susan Dellinger

TAKING COMMUNITY COLLEGE SPEECH TO THE COMMUNITY 11

Walt Blomquist and Art Pollock

AN INSTRUMENT FOR THE SPEECH COMMUNICATION TEACHER IN MEASURING TEACHING EFFECTIVENESS BY STUDENT EVALUATIONS 13

Michael Burgoon and Donald Ellis

RESEARCH: A PROGRAMMED APPROACH 21

Don W. Stacks and Mark Hickson, III

QUEST AND QUIESSENCE: NOTES ON TWO COMMUNICATION GAMES 26

Philip Wander

PERMISSION TO REPRODUCE THIS COPY-
RIGHTED MATERIAL HAS BEEN GRANTED BY

Florida Speech
Communication Assn.

TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE NATIONAL IN-
STITUTE OF EDUCATION. FURTHER REPRO-
DUCTION OUTSIDE THE ERIC SYSTEM RE-
QUIRES PERMISSION OF THE COPYRIGHT
OWNER.

THE FLORIDA SPEECH COMMUNICATION JOURNAL

EDITORIAL BOARD

Associate Editors:

Emerson Day, St. Petersburg Community College, Clearwater Campus
Robert C. Smith, Jacksonville Episcopal High School, Jacksonville
Dorothy Wolfskill, Deerfield Beach High School, Deerfield Beach
Julie Wood, Broward Community College, Fort Lauderdale

Co-Editor (Business Manager):

K. Phillip Taylor, Florida Technological University, Orlando

Editor:

Donald E. Williams, University of Florida, Gainesville

We earnestly solicit articles practically related to the principles and problems of teaching Speech Communication in various learning contexts. Articles should be submitted in three copies to the Editor, Donald E. Williams, Department of Speech, University of Florida, Gainesville, Florida 32611.

Sponsored by the Florida Speech Communication Association, the Journal is published twice each year, generally in January and May. All members of the Association receive a copy of each published issue. The structure for yearly membership dues is as follows: Active members, \$8.00; Associate (Student) members, \$3.00; Patron members, \$20.00 (minimum). Libraries and non-member individuals may subscribe to the Journal by paying an annual fee of \$5.00. Single copies, when available, may be purchased for a fee of \$3.00 each. All checks to cover dues and fees are to be made payable to the Florida Speech Communication Association and mailed to Raymond W. Buchanan, Executive Secretary-Treasurer, FSCA, Department of Communication, Florida Technological University, Orlando, Florida 32816. Dues may also be paid at the annual Fall convention of the Association. Copyright 1974 by the Florida Speech Communication Association. Printed by the E. O. Painter Printing Co., DeLeon Springs, Florida.

CLASSROOM AS PROCESS: A DRAMATISTIC OBSERVATIONAL MODEL FOR SPEECH COMMUNICATION TEACHERS

SUSAN DELLINGER

Accountability is the by-word of the decade in education. It reflects one of the greatest boons and one of the greatest problems facing the educational system today. Principals, teachers, instructional aides, and coordinators are being forced to justify their methods and measurements of progress with their students. The American public is no longer willing to accept the traditional educational institution without documented justification of its relevance.

The push to make schools accountable began in the 1950's. Conant and Rickover came to the fore as initial critics of this long-established American institution—the school classroom. Their major concern was with revisions and improvements in school curricula. They were succeeded by many critics, some writing for a much larger public than the institutional circles of education departments. Such authors as Holt, Leonard, Glasser, Silberman, Weingartner and Postman have written books which have had wide circulation within the general public.

Though a teacher may agree with Glasser that failing children is harmful in today's role-oriented society,¹ and though he may agree with Weingartner and Postman that when he tells students of the importance of a unit, he is often playing "Let's Pretend" for the sake of the curriculum guide,² he does not often have a real choice about grading procedures or major curricular changes. He is merely one cog in a very large system. Major changes suggested by modern critics come slowly in such a large system.

One major change resulting from the accountability push is the use of behavioral objectives. Currently, education journals are full of articles dealing with methods of writing behavioral objectives in order to justify the teaching of American children according to adopted practices.³ Behavioral objectives are statements of purpose used by the teacher to design and evaluate his lessons. When properly written, they specifically state the goals for the lessons and the measurable outcomes in student behavior. The student must perform (deal with concepts, demonstrate skills, regurgitate, memorize, etc.) to specified levels of accomplishment.

Behavioral objectives are beneficial to the teacher for they give him tangible proof of his accomplishment. They provide basis for measuring output. However, through them, accountability has fostered a product-

Susan Dellinger teaches at the University of South Florida in Tampa.

orientation to education. By stressing observable outcomes, the emphasis is placed on the final product instead of the learning process. Concerning the product/process orientation in writing objectives, Mager says:

A course description describes various aspects of a process known as a "course." A course objective, on the other hand, is a description of a product, of what the learner is supposed to be like as a result of the process.⁴

The product-orientation in education is not limited to behavioral objectives. It is a basic influence in other relevant educational research today. In the product-orientation to educational research, one variable—the product—is identified (1) as being of great importance, and (2) as operationalizable. Some of the important product-oriented studies are Binet on I.Q., Getzels on teaching styles, the Columbia curriculum studies, and Trump on administrative effectiveness. Though much of this research has been valuable, the product-orientation assumes a static "input-output" view of education. While this may answer the accountability question for the present, education must take a process view to maintain a more defensible stance in the future.

NEED FOR PROCESS-ORIENTATION

The largest problem with the product-orientation is its effect upon the individual teacher. The purpose of educational research is to improve the educational system and the individual educator within it. The result of the product-orientation has been the product-oriented teacher, who stresses high grades, good test scores, and social classroom decorum. However important these categories may be, it is the fundamental task of research to increase teacher awareness of the process through which these products are derived.

Prior to employing the "process concept" in research, researchers must practically define this somewhat ambiguous term. Berlo gives a clear, workable definition of process:

If we accept the concept of process, we view the events and relationships as dynamic, on-going, ever-changing, continuous. When we label something as a process we also mean that it does not have a beginning, an end, a fixed sequence of events. It is not static, at rest. It is moving. The ingredients within a process interact; each affects all of the others.⁵

The classroom event is a process, according to Berlo's definition. It is dynamic and moving. It has ingredients, or variables, which interact and affect each other. The process view poses a problem in research when the interaction of variables causes variable alterations during the process. Miller reinforces this possibility in his definition of process: "Process implies a continuous interaction of an indefinitely large number of variables with a

concomitant, continuous change in the values taken by these variables."⁶

In dealing with changing values of variables, the deterministic approach to research no longer applies. Once entering the probabilistic world of variable interaction without manipulation, the educational researcher can be free to develop viable descriptive studies which allow for a fuller conceptualization of educational process.⁷

By examining a large number of variables in flux, as Miller describes, the individual teacher can acquire a clearer, more realistic concept of the actual process of teaching and learning. Both teaching and learning are processes. The research in verbal and non-verbal classroom interaction has begun to define teaching from a process-orientation. The work of Bloom, Piaget, and Gagné in learning theory has developed sophisticated categorical schemes for viewing learning as process. However, none of these attempt to define the total classroom experience in process terms. None provide the teacher with a clear, workable conceptualization of the interacting variables with which he must contend.

NEED FOR A COMPREHENSIVE CONCEPTUAL MODEL

In addition to subject matter grasp and skill in teaching strategies, the successful teacher must have some workable conceptual scheme concerning what education is all about and his role in it.⁸ Today most teachers have an adequate preparation in their subject matter areas and extensive training in skill development. The problem lies with their conceptualization of education and, specifically, with the internal classroom teaching/learning experience. They have not yet developed conceptual configurations which are complete and comprehensive. Thus, there is a need for research to provide such a conceptual scheme. This need is supported by Tyler, a curriculum researcher, in his paper to the First Annual Phi Delta Kappa Symposium on Educational Research:

If when one entered a classroom he had no prior conceptualization of teaching and learning, he would see children and an adult, he would hear children and adult speaking, he would note physical items in the room, movement of the people and the like. What gives it meaning for the investigator of classroom instruction is a "model" which he conceives, a simplified picture of the structure and process of classroom instruction.⁹

If we accept Tyler's proposal, then the problem is one of finding a good conceptual "model" through which we as teachers or research observers can observe the classroom as total process. This model, to be complete and realistic, must include many variables. The identification of the variables is only the first step in the development of a model. The important classroom variables for this study are: given educational space, allotted time

segment, teachers and students as assigned participants, materials to be used, objectives, and the socio-psychological aspects involved in human interaction such as motivation, expectations, self-concept, roles, etc. Such a model must also allow for change in variables through variable interaction. Only in this way will it attain the process-orientation necessary to account for a more comprehensive view of human behavior than is currently found in educational research.

In order to offset the predominant product-orientation spawned by the widespread interest in accountability and behavioral objectives, educational researchers must develop comprehensive conceptual models which are process-oriented.

DRAMATURGIC MODEL

This paper introduces a conceptual model for observing the classroom as a total process. The proposed model is a blending of dramaturgic concepts and theory with the classroom teaching/learning process. More specifically, it is an analogy based upon the dramatic pentad of Burke. The analogy blends Burke's concepts of act, agent, agency, scene, and purpose in order to understand better the classroom elements of time, space, methodology, teacher, student, and motivation. It provides the teacher and/or observer with a specific conceptual framework which encompasses most of the basic elements functioning and interacting within a class period, teaching day, and/or full term of study.

There are three major strengths in this particular observational model. The first and most important strength is the process-orientation of the dramaturgic observational model. The second is the provision to account for five major variables in classroom interactive behavior. No other extant observational system allows the observer access to that many variables.¹⁰ The third strength is provided by the Pentad Ratio System. This system allows the observer to focus on the relationship between any two variables which seem most interesting at any given point in the movement of the interaction. Using this model, the observer is free to examine the dynamic changes in the variables as they interact. The observer is not bound to three-second observations, as in the Flanders system,¹¹ and is free to examine whichever variables or variable combinations seem most dominant or interesting at any point in the process-flow. Thus, this model offers a new conceptualization of classroom behavior which is both comprehensive and process-oriented.

MODEL Versus ANALOGY

The key elements in this study are "model" and "analogy." Both are methods of comparison. An analogy is an extended metaphor used to com-

pare two separate entities. A model, according to Tyler, is a "simplified picture of a structure."¹² If it is a simplified picture of a reality, there must be some comparison between that reality and the picture to endow the model with value.

These terms can be used interchangeably. A model can be an analogy and *vice versa*. Black identifies four types of models: scale, analogue, mathematical, and theoretical. He says that, "Analogies are a means of transferring to a new situation the 'structure or web of relationships' of the original one."¹³ Hyman discusses analogies to teaching by drawing the parallel that "what we can say about psychotherapy, athletics, or gardening, we will also be able to say about teaching, once we have shown that they have common features."¹⁴ Thus, the dramaturgic model must draw the "common features" between dramaturgy and education in such a way that the relationship can prove fruitful to the "new situation"—the observation of classroom behavior.

Keying off the Greek concept of drama, "*dran*: to do, to act,"¹⁵ we find that inherent in drama is the notion of movement, action, *process*. This is where the analogy begins to solve some of the problems which other educational research has not. The most vital element which a theatrical production and a class period have in common is process. They must both have movement, both enact something, and both progress within the limitations of time. If the progression is to be a successful, satisfying one, the objectives of both the teacher/director and the students/actors must be considered.

In addition to having process in common, both education and theatre establish their own milieu, a type of microcosmic world consisting of individuals whose goals, temperaments, and personalities will blend or clash at some point on a continuum on any given day. Another point becomes clearer in discussing education and theatre as microcosmic social worlds, for within this microcosmic setting, the dramaturgic unities of time and physicalization (space) can be, and must be, considered within their micro-setting. How the teacher determines the value of a twenty-minute module, for example, is similar to the director's decision about the length of the first act. Space is also an important factor for both teacher and director. The teacher must adjust to an open-spaced school just as the director must make certain adjustments for an arena stage setting. The teacher is sometimes director, sometimes playwright, sometimes scene designer, sometimes actor. These are only some of the role choices, and understanding these roles in terms of a dramaturgic analogy will help the teacher in both choosing and playing the necessary roles.

BURKE'S DRAMATISTIC PENTAD

The basic construct to be used in establishing the dramaturgic analogy is the dramatistic pentad of Burke. Burke comes from a long line of social philosopher/theorists.¹⁶ He can be categorized with Mead, Parsons, and

Cooley in his search for a social model. In discussing Burke, Duncan says Burke sees social interaction as "a dramatic expression, an enactment of roles by individuals who seek to identify with each other in their search to create social order."¹⁷ The dramatistic pentad is the system he designs to support this premise.

The Burkeian dramatistic pentad was designed to examine the drama of human relations. The model proposed here will apply the pentad to the drama of classroom human relations. It is the simplest, yet the most comprehensive, construct through which to draw the analogy between drama-turgy and the classroom. It is process-oriented as it can be used to examine interaction in progress. It is used as a descriptive device rather than as an evaluative one.

The most important factor concerning the analogic use of the pentad is that it allows for examination of five crucial variables:

- Act*: names what took place in thought and deed
- Scene*: the background of the act, the situation
- Agent*: person or kind of person who performed the act
- Agency*: what means or instruments he used
- Purpose*: why the agent performed the act.¹⁸

In order to allow the observer more flexibility in the use of the pentad, Burke established the ratio system. This system allows examination of any one part of the pentad in relation to another. There are ten possible ratio comparisons for added insight into any communication situation:

Act-Scene	Scene-Agency
Act-Purpose	Scene-Purpose
Act-Agency	Agent-Purpose
Act-Agent	Agent-Agency
Scene-Agent	Agency-Purpose

There is a great deal of sociological theory underlying the Burkeian pentad. Though some of this will be dealt with in this model, the pentad will be used primarily as a simple construct through which to draw the analogy of the observational model. The pentad was designed to be a practical method of analysis for human, verbal interaction. Only two studies have been located which apply it in situations other than basic dyadic communication. One is that of Chesebro in his application of the pentad to rhetorical ethics.¹⁹ The other is found in the *Holt Guide to English* in which the pentad is used as a construct by which to analyze journalistic composition.²⁰ The latter is more analogous to the use of the pentad in this particular study. An analogy between pentadic terms and the classroom as process can be found in Chart I.

CHART I

(SUGGESTED) PENTADIC ANALYSIS OF CLASSROOM PROCESS

I. ACT	Procedure of classroom process. What actually happens?
II. AGENT	Teacher and/or students
A. Co-Agents	Those members of classroom situation who promote the act, thus, further the process.
B. Counter-Agents	Those members who overtly block the progress of the act, process.
III. AGENCY	Methods used by agents to further the act. Examples would be visual aids, texts, teaching strategies, and people.
IV. SCENE	Physicalization: room size, furniture arrangement, seating arrangement, etc.
V. PURPOSE	In educational terms: the behavioral objectives, the choices.

The ratio system of Burke allows the teacher to analyze any combination of the above five variables in the system, thus making them all interrelated.

NON-BURKEIAN DRAMATIC THEORY

This model will expand the pentadic construct through the *act* variable. Even with the *process* dimension inherent in both classroom and dramatic production, the reality of the classroom interaction cannot be fully examined through the pentad alone. It must be expanded to include a more precisely defined process of development temporally from the beginning action to the final action. The process orientation then becomes the heart of the analogy and is best discussed under Burke's *act* category. In order to maintain the idea of the dramaturgic analogy, the obvious dramaturgic evaluation of time development is the plot structure of the act. Though there are no comparable educational terms, the model will attempt to argue that every class period in which teacher and students interact develops much the same as the plot structure of an act consisting of: exposition, rising action, sub-plots, crisis, anti-climax, climax, and denouement (resolution). This section of the analogy is perhaps the most conceptually compelling and provocative of the five. (See Chart II for possible application of act to classroom interaction.)

The Burkeian dramaturgic pentad functions as a comprehensive construct which provides the basis of applying the dramaturgic analogy to the classroom. It enables the theorist to interlace dramaturgic concepts such as that of the plot structure of the act into the basic schema. It provides the observer of classroom behavior with the ratio system which enables him to isolate and compare interesting variable relationships. (See Chart III.) It fulfills the process requirement through specificity of its use in analyzing interaction in progress.

CHART II

HYPOTHETICAL PLOT DEVELOPMENT OF THE CLASSROOM PRODUCTION

<i>Plot Form</i>	<i>Projected Class Statements</i>
I. BALANCE	Calling of roll, general exposition
II. DISTURBANCE	Student presents question
III. RISING ACTION (plan of protagonist)	Either teacher or class member or entire class take control by (1) supporting channel indicated by disturbance; "Yes, let's discuss that," or (2) taking a new tact; "Instead, today let's discuss the assigned chapter."
IV. CONFLICT (obstacles)	Motivational aspect (for internal conflict); "For College Entrance most of you must be familiar with the formula for the cube."
V. COMPLICATING	"Before you learn the cube formula you must master the formulas for the basic cylinders and rectangles."
VI. SUB-STORY	"Group B may break off and begin discussion of methods to be employed in Chapter 6."
VII. CRISIS	"Since most of the class does not have a mastery of the prerequisite knowledge, we must now learn it."
VIII. CLIMAX	"You will now please demonstrate your knowledge of the formulas by taking this quiz."
IX. RESOLUTION (denouement)	"Now that you have all successfully demonstrated this knowledge, please apply it to the problems in Chapter 8, as Group B has already done."

CHART III

DRAMATURGIC CLASSROOM ANALYSIS

Student Teacher Observed:

Instructor Observing:

Date:

• • • • •

AGENT:

Co-Agents:

Counter-Agents:

Evaluation of teacher's methods of handling counter-agents:

AGENCY:

Text:

Visual-Aids:

Personal Space:

Evaluation of teacher's use of agencies:

SCENE:

Seating Arrangement:

Room:

Evaluation of teacher's utilization of scenery:

PURPOSE:

Evaluation of initial purpose and teacher's success in accomplishing this purpose:

ACT: (Plot Structure)

Plot Element	Time Sequence (minutes)									
	5	10	15	20	25	30	35	40	45	50
Balance										
Rising Action										
Conflict										
Crisis										
Climax (es)										
Denouement										

Evaluation of teacher's handling of progression of the plot: General comments concerning the adaptation of agents, agencies, scene, and purpose to plot development:

1. This was the focal concept presented by Glasser in his October 28, 1972 lecture delivered at the Changing Schools Conference in Denver, Colorado, sponsored by the Colorado Department of Education. It is also the basis of his book, *Schools Without Failure*.

2. Neil Postman and Charles Weingartner, *Teaching as a Subversive Activity* (New York: Delacorte Press, 1969), Chapter I.

3. See monthly issues of *Phi Delta Kappan* journal, January through December of 1972. At least one article appears in each dealing with either behavioral objectives or accountability.

4. Robert F. Mager, *Preparing Instructional Objectives* (Palo Alto, Calif.: Fearon Publishers, 1962), p. 8.

5. David Berlo, *The Process of Communication* (New York: Holt, Rinehart, and Winston Co., 1960), p. 24.

6. Gerald Miller, *Speech Communication: A Behavioral Approach* (Indianapolis: Bobbs-Merrill Co., 1960), p. 33.

7. David H. Smith, "Communication Research and the Idea and Process," *Speech Monographs*, XXXIX (August, 1972), p. 177.

8. Dwight W. Allen and Richard M. Krasno, "New Perspectives in Teacher Preparation," *The National Elementary Principal*, XLVII (May, 1968), p. 38.

9. Ronald Hyman, *Teaching: Vantage Points for Study* (New York: J. B. Lippincott Company, 1968), p. 2.

10. There are a number of extant observational models presently in use in educational research. James Becker has compiled seventy-nine of these in his anthology of observational models called *Mirrors for Behavior* (Philadelphia: Research for Better Schools, Inc., 1970). He explicates these models in a fourteen-volume series of the same name. He divides the major content focus of these seventy-nine models into seven categories: affective, cognitive, psychological, activity, content, social structure, and physical environment of the classroom. All categories are based primarily on observation of human interaction as opposed to content analysis of the lesson.

11. *Ibid.*, I, pp. 5-8.

12. Hyman, p. 2.

13. Max Black, *Models and Metaphors* (Ithaca: Cornell University Press, 1962), p. 24.

14. Hyman, p. 1.

15. *The World Book Encyclopedia Dictionary* (Chicago: Field Enterprises Educational Corporation 1966), p. 599.

16. Social theorists have traditionally used the dramatic analogy. Simmel and Dewey make reference to the social being as "actor." George Herbert Mead describes social enactments as games, play, drama. Talcott Parsons draws a model of man in society as an actor using expressive symbolism. Recently, Erving Goffman has drawn a detailed analogy between drama and everyday social interaction in *Presentation of Self in Everyday Life*.

17. Hugh Dalziel Duncan, *Communication and Social Order* (New York: Oxford University Press, 1962), p. 5.

18. Kenneth Burke, *A Grammar of Motives* (New York: The World Publishing Company, 1945), p. xv.

19. James W. Chesebro, "A Construct for Assessing Ethics in Communication," *Central States Speech Journal*, XX, (Summer, 1969), p. 105.

20. William F. Irmischer, *Holt Handbook of English* (New York: Holt, Rinehart, and Winston, n.d.), Chapter III.

The fundamental reason why careful account must be taken of the manner of speaking is that good speaking, like any other art, requires a certain measure of idealization. It is an accepted canon of art that all artistic endeavor must be in some degree idealized, otherwise it is not art. Music is an arbitrary-idealized-selection of intervals and time; sculpture is an idealized representation of different forms of life; painting is always a carefully selected-idealized-combination of colors, lines, and composition. So, then, speech must be a careful and painstaking selection—that is, idealization—of the material of thought-carrying: ideas, images, concepts, vocal sounds, bodily postures, bodily movements, gestures, and facial changes. Unless there is this selection, this idealization, there is no art, no effectiveness.—Charles H. Woolbert, *The Fundamentals of Speech* (New York: Harper and Brothers, 1920), p. 68.

TAKING COMMUNITY COLLEGE SPEECH TO THE COMMUNITY

WALT BLOMQUIST AND ART POLLOCK

More and more in Florida's dynamic community junior college system, member schools are engaging in efforts not only to serve, but actively to involve themselves within the community in which they exist. In our advanced public speaking course, the planned interrelationship between campus and community has not only improved the college's image in the eyes of local citizens, but of greater importance, it has intensified student learning experiences as well.

True to the course title, "Principles of Public Speaking," our students have as their goal the creation and delivery of polished public speeches before community audiences in off-campus settings.

Students are allowed complete freedom in selecting their topics, projects, and target audience in the community. Classes meet informally with the instructor twice a week, with students spending the remainder of assigned class time planning, researching, and preparing for the public addresses each will make. Upon preparing a speech outline, the student discusses his topic with classroom peers and the instructor to gain feedback and specific ideas about the selected topic and its proposed content. Once this speech outline has been reviewed and put into final form, the student presents his talk in class. Discussion, a question-answer session, and candid criticism follow. Often, the student has a sound recording made of his speech at this point. Classmates' commentary, a personal self-critique, and individual conferences with the instructor serve to refine the projected community address. Finally, a classroom video tape recording session is scheduled for the student speaker. Through taping and playback, the speaker, the instructor, and the class can once again assess the strong and weak points of the speech and begin to make final modifications in the manner and mode of presentation well before the contracted date for the community speech occasion.

Upon arrival of the occasion for the community address, the instructor and at least two designated classmates accompany the student speaker to the speech site. Often, prior to the student's address, the instructor is called upon to explain the college's unique program to the community audience and to introduce the student speaker to his auditors.

During the speech, the instructor and the speaker's classmates observe and make evaluative notes on the speaker's presentation. Immediately following adjournment of the community gathering, the speaker, his instructor,

Walt Blomquist and Art Pollock teach at the Melbourne, Florida, campus of Brevard Community College.

and classmates as well repair to a nearby coffeeshop to discuss the speech occasion. This gives the student a valuable opportunity to hear immediate feedback pertinent to his "real world" speaking experience.

Over the past few years, student speeches have been presented to many diverse groups within the college area, including the usual round of civic clubs, a military wives group at a nearby United States Air Force installation, a county historical society, and a local garden club. One ambitious student with a paraplegic spouse, mailed out one hundred questionnaires to community churches and civic clubs, seeking interested listeners for a deeply personal speech topic: "Removing Barriers for the Handicapped." With almost astounding success for a first mailout, the student-speaker received over fifty invitations to local podiums.

Letters to college authorities and favorable community media comment have further demonstrated the high regard in which this program is held. Moreover, students themselves have testified as to the functional educational value of the program and the opportunities it affords. Most have called attention to the more demanding challenges for audience analysis featured outside a largely homogeneous classroom and to the opportunity for improving personal confidence in speaking outside the campus environment.

In sum, a class in "Principles in Public Speaking" can be not only a step in helping community colleges relate better to their community, but an important link in the student learning process between the classroom and the larger, more realistic world outside.

Pure logic regards only the subject, which is examined solely for the sake of information. . . . Eloquence not only considers the subject, but also the speaker and the hearers, and both the subject and the speaker for the sake of the hearers, or, rather, for the sake of the effect intended to be produced in them.—George Campbell, *The Philosophy of Rhetoric* (New York: Harper and Brothers, 1875), p. 55.

AN INSTRUMENT FOR THE SPEECH COMMUNICATION TEACHER IN MEASURING TEACHING EFFECTIVENESS BY STUDENT EVALUATIONS

MICHAEL BURGOON AND DONALD ELLIS

Departments of Speech Communication are feeling pressure from a variety of sources to develop systematic ways to evaluate classroom instruction; administrators want data for promotion, retention, and tenure decisions while students demand more involvement in evaluation of teaching. The most common reactions to this need for measurement have been (1) to borrow an instrument developed by someone in an allied discipline and administer it to our students, or (2) simply intuitively to select questions we believe measure teaching effectiveness and ask students to respond.

Given the uniqueness of many of our performance courses in public speaking, argumentation, and oral interpretation and the development of less structured courses in interpersonal and small group communication, the borrowed instruments may not be ideally suited to measurement of teaching and courses in speech communication. Little systematic research has been conducted to determine if generalized instruments provide reliable, valid data across different academic departments. One can make a cogent argument for ensuring isomorphism between types of classes and types of evaluation instruments.

The second method of intuitively selecting items is extremely suspect. One ends up with little knowledge about dimensions that separate the good teacher from the bad one; moreover, when the measuring instrument is egocentric to the respective teacher, comparative data, however useful, are nonexistent. However, speech communication researchers have used methodologies such as factor analysis to develop instruments to measure source credibility, dimensions of message interpretation, communication apprehension, and other communication variables. An extension of this methodology has been attempted in some recent research, and extension and refinement of those attempts are overdue.

The present investigation had two initial goals: (1) to develop a general measuring instrument for teaching effectiveness that could be used in a variety of speech communication courses while being specifically suited to those courses, and (2) to compare different types of courses within speech communication and across disciplines to determine if there are different evaluative dimensions in various courses. As a result of problems en-

Michael Burgoon is a member of the faculty of the University of Florida, Gainesville, and Donald Ellis is a doctoral student at the University of Utah, Salt Lake City.

countered in attempting to accomplish these purposes, a special combination of statistical analyses was employed that indicated promise as an improved method for developing and testing measuring instruments for evaluating instruction in speech communication. This study reports the statistical results and procedures employed, along with a suggested measuring instrument and recommendations for its use.

METHOD

Pilot Study

A total of 52 items from a variety of teacher evaluation scales was compiled in a pilot study and administered to 310 students taking either a performance-oriented public speaking course, or a relatively unstructured interpersonal-small group communication course, or a lecture oriented speech communication course. The 26 items that had satisfactory loadings on the factor analysis were retained in this investigation.¹ Each question-item was followed by a five interval semantic differential-type scale. Subjects were instructed to indicate whether they *strongly agreed, agreed, neither agreed nor disagreed, disagreed, strongly disagreed*. Each student was instructed to read each item and select the answer that best represented attitude-evaluation.

Subjects

The obtained 26 item scale was administered to 379 students at a private college in Michigan, a large state university in Michigan, and two universities in Southern California. There were approximately 95 students from each of the schools. Unstructured discussion oriented courses as well as more traditional performance and lecture courses were included from each school. Finally, a beginning and an advanced level psychology course were included in the sample. There was enough diversity in the types of courses sampled to ensure that our stipulated conditions were met. Also, given the large number of teachers involved, any resulting data could not be said to be teacher-specific.

Procedure

During the final week of the semester, all classes at the four schools used identical procedures to ensure comparability of data. Students in the respective classes were selected to administer the 26 item questionnaire and code the results. All students were assured of complete anonymity in answering the items. After the data were coded on computer forms and analyzed, the classroom teachers were given the results.

RESULTS

Primary Factor Analysis

Factor analysis is a technique used to look for items that are measuring the same latent variable. In other words, through its application, clusters of items that are related and believed to be measuring some larger construct can be detected. One might use items like *honest-dishonest*, *truthful-untruthful*, *virtuous-sinful* to measure the "character" of some speaker. The items are marked in a similar way and all combine to produce some evaluation of a person's character.

The problem of not having instruments to measure different types of classes may not be solved by using this technique of factor analysis. As a matter of fact, an item that might be very important in a performance-oriented class, i.e. "The speaking assignments were," with the bipolar adjectives *good-bad* bounding a five-interval scale, might be so irrelevant and unrelated to other items in other types of classes that it would not load on an overall dimension. It is possible that many of the items would be marked consistently positively or negatively and thus not discriminate between good and bad teachers. Factor analysis will not correct either of these problems.

However, the data in this investigation were initially submitted to factor analysis. For the analysis including the total group of students, four factors emerged that accounted for 44 per cent of the variance. In other words, of the variability in marking behaviors, considering all students and teachers, 44 per cent could be explained by four factors: "Competence", "Sensitivity", "Fairness," and "Respect". Table I summarizes the items, their mean ratings, and displays the factor loadings. In all analyses, to be considered loaded on a given factor an item had to have at least .60 on the prime factor and no loading higher than .40 on any other. This ensures that the item is measuring only one trait, which is a necessary part of measurement.

When the different types of courses were analyzed separately, the factor structures were similar to the overall analyses reported in Table I. However, in the performance-oriented classes, no item on the "Competence" dimension loaded on any factor.

These results accounting for a relatively small per cent of the total variance led to the suspicion that many items had little or no variability and were being marked nearly universally positive. The extremely high mean scores on some items in Table I constituted further evidence of this. This marking behavior would reduce accounted-for variance and leave items on the scale that did not discriminate among teachers.

Multiple Discriminant Analysis

The statistical technique of multiple discriminant analysis is a sophis-

TABLE I
ROTATED FACTOR LOADINGS ON ALL ITEMS

Factor 1: Competence			Factor 2: Sensitivity			Factor 3: Fairness			Factor 4: Respect		
Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean
10	.68	3.92		.28			-.03			.06	
11	.75	4.53		.02			.05			.10	
13	.65	3.67		-.01			-.25			.18	
14	.71	4.41		.13			.07			.08	
15	.71	3.82		.16			-.12			.05	
16	.69	3.81		.39			-.09			.05	
17	.60	3.99		.39			-.18			.25	
	.23		2	.67	4.12		-.09			.14	
	-.03		3	.65	4.10		-.03			-.26	
	.10		4	.65	4.67		.17			.34	
	.11			.30		21	.61	3.45		-.15	
	.11			-.07		24	.64	3.99		.37	
	.18			.07			.34		5	.77	4.28
	.20			.07			-.16		8	.63	4.37

Items not loading: 1, 6, 7, 9, 12, 18, 19, 20, 22, 23, 25, 26

Variance Accounted for: 44 per cent

ticated and complex procedure that has been relatively unused in the field of speech communication. This procedure allows one to determine if intact groups, such as the types of classes, have differential response patterns. It also allows a check to determine if each individual's response behavior is more like that of members of his or her respective group than that of members of any other group. There were 19 items that significantly discriminated among the four groups; 7 items did not differentiate.² Additionally, over 95 per cent of the membership of each respective class-type responded in such a way that indicated they were more similar to their membership group than to any other group. There were definitely different marking behaviors in the different groups. There were 19 items that were being used to discriminate among the many teachers being evaluated.

Secondary Factor Analysis on the Unweighted Data

As a first step, the 7 nondiscriminating items were deleted and the remaining 19 items again submitted to factor analysis (Items 3,4,6,11,12,14 and 24 were removed). A surprising result occurred in this factor analysis; there were four uninterpretable dimensions that accounted for only 42 per cent of the variance. Obviously the 7 removed items were not accounting for any variance but were in fact forcing an artificial factor structure that appeared to be interpretable. This is always a potential error in factor analysis.

Secondary Factor Analysis on Weighted Data

Since the multiple discriminant analysis procedure gives each item on a scale a weight indicating how much it discriminates, a weighted value is the appropriate unit of analysis. This discriminant function weights each item by its importance. Since we know that all items are not equally important on any given scale, this procedure allows the items seen as more important by students to receive more influence in the final results. The weighted score was obtained by multiplying each raw score (1 to 5) by its discriminant function for each group. That is, how important an item was in each class-type was taken into consideration in the final results.

Table II shows results consistent with this reasoning. Four interpretable factors emerged that accounted for 68 per cent of the total variance; this is a significant increase in variance-accounted-for. The factors were "Sensitivity," "Clarity of Expectations," "Fairness," and "Interest." The factor structure on this analysis is different than on the previous analysis.

The competence dimension did not emerge; all the undergraduates at the four schools saw the teachers as "competent." Perhaps students in general are unwilling to label a teacher as "incompetent." Also, since our courses are unique in requiring skill improvement and generally allow the

TABLE II
 ROTATED FACTOR ANALYSIS ON 19 ITEMS THAT MULTIPLE DISCRIMINANT ANALYSIS
 INDICATED SIGNIFICANTLY DISCRIMINATED AMONG GROUPS

Factor 1: Sensitivity			Clarity of Factor 2: Expectations			Factor 3: Fairness			Factor 4: Interest		
Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean	Item	Loading	Mean
2	.63	4.12		-.27			-.01			-.22	
5	.66	4.28		.01			.06			.21	
8	.74	4.37		-.09			.17			.03	
	-.15		9	.76	3.59		-.28			.14	
	.05		18	.91	3.54		.01			.05	
	.08		19	.60	2.90		.03			-.13	
	-.17			.08		13	.87	3.67		.01	
	.38			.06		21	.76	3.45		-.02	
	.24			.09			.14		1	.60	3.89
	.00			-.12			-.35		16	.88	3.81
	.00			-.26			-.15		22	.80	3.22
	-.25			.30			-.39		23	.79	3.57

Variance Accounted For: 68 per cent

teacher to engage in more interaction with students, traditional measures of competence are not as important in speech communication courses. Perhaps measures of effectiveness in lecturing, presenting material in traditional ways, etc., are less important when a teacher structures a class to improve the communication skills of students via either performance activities or unstructured exercises and/or discussion. It is also possible that the many teachers in this investigation were in fact unusually competent and the universally high competence ratings resulted.

The statistical analysis using multiple discriminant functions provided stronger and purer loadings on dimensions that make sense. Combining factor analysis and multiple discriminant analysis when examining measuring instruments may increase substantially the validity and usefulness of obtained instrumentation. When comparing the weighted factor analyses for each separate class-type, similar structures emerged. However, since the sample size was less than the required 200 for using this statistical technique, care must be taken in interpreting these results.

USE OF THE INSTRUMENT

This investigation has produced a brief but internally reliable instrument that can be used for the measurement of effectiveness by speech communication teachers. The instrument can be used by students in a minimum amount of time. Since the data were obtained from a variety of teachers at four different colleges and universities, it has some generalizability. Moreover, because 68 per cent of the variance was accounted for, there is good reason to believe that this instrument can provide a reliable approach to teacher evaluation in an economical manner.

The following steps are suggested to the teacher wishing to use this instrument:

1. Begin by using only the 19 items finally suggested in this investigation. Ask the students to respond on a five item agree-disagree scale.
2. Submit different types of classes (e.g., public speaking-interpersonal communication or speech and theatre classes) to multiple discriminant analysis.
3. Weight the raw scores obtained in step 1 by the "importance" index provided by the multiple discriminant analysis.
4. Sum the items on each factor separately using the weighted scores. For example, to obtain a student evaluation of "sensitivity," add the weighted scores on items 2, 5, and 8. Clarity of expectations would be the sum of 9, 18, and 19. Fairness would be items 13 and 21 summed. Interest in the student and class would be items 1, 16, 22, and 23.
5. Comparisons of these summed scores can be made for various teachers to obtain relative data. Also any given teacher can look at specific differences in classes or across different years.

Obviously, the general factors are not limited just to speech communica-

tion courses. Most people would agree that people in other disciplines could benefit from this kind of evaluation. However, we do know that speech communication students judge their teachers on these dimensions and therefore we can benefit by using their feedback. The fact that the instrument can be used by others is a positive thing. Perhaps, though, items like sensitivity and interest in the student would be less important in large lecture classes or classes that provide only lectures. We do know our students react positively to these qualities.

Each teacher and administrator must look at this instrument to determine its potential use in their respective situations. Perhaps more items should be added to reflect the nature of specific courses and departments. This could be done easily while still using the items on this instrument as the core items of such an evaluation.

If it can be agreed that a good speech teacher is sensitive to the needs of students, makes objectives of the course clear, deals fairly with students, and is interested in the material he teaches, then this instrument is a good way to measure those traits. It provides items that will discriminate between good and bad teachers; it also avoids using items that students are not willing to make judgments on. This objective measure allows a variety of comparisons while allowing each instructor to add items that are important in specific situations. On that basis, this instrument is recommended.

If teachers do poorly on certain items or dimensions, it becomes their responsibility to decide how to correct this. At least receiving this kind of feedback will be a description of student reactions that can provide the basis for corrective action if desired.

1. The 26 items that emerged were suggested by Wilbert McKeachie, of the University of Michigan. The items selected were: 1. Is he actively helpful when students have difficulty? 2. Does he appear sensitive to students' feelings and problems? 3. Is he flexible? 4. Does he make students feel free to ask questions, disagree, express their ideas, etc.? 5. Is he fair and impartial in his dealings with the students? 6. Is his speech adequate for teaching? 7. Does he listen to students? 8. Does he respect students? 9. Does he tell students when they have done particularly well? 10. Does he introduce significant ideas? 11. Is he interested in the subject? 12. Does he use enough examples or illustrations to clarify the material? 13. Does he present material in a well-organized fashion? 14. Does he seem to be well-informed and up-to-date in his field? 15. Does he stimulate thinking? 16. Does he present his material *across* in an interesting way? 17. Considering everything how would you rate this teacher? 18. Are the objectives of the course clear? 19. Is the amount of work required appropriate for the credit received? 20. Is the assigned reading difficult? 21. Are the tests fair? 22. Are the writing assignments worthwhile? 23. Are the speaking assignments worthwhile? 24. Are the grades assigned fairly? 25. How would you rate the contribution of the textbook to the course? 26. Considering all of the above qualities which are applicable (including others that you added), how would you rate this course?

2. The multiple discriminant analysis procedures provide a mathematical function that indicates whether any given item discriminates beyond chance expectations among groups. Only those items that did discriminate were used in subsequent analyses.

RESEARCH: A PROGRAMMED APPROACH

DON W. STACKS AND MARK HICKSON, III

One major concern in almost any speech communication course is research. Quite often researching presents a major problem for the instructor, evolving from the lack of a systematic approach to using the library. Some students in the basic course have a knowledge of library research, while others have rarely seen the inside of a library. It would probably be best if several days could be used to introduce students to library research by using field trips to the library. This, however, is usually impossible. For these reasons, the authors here suggest a programmed approach to using the library for research.

Research, as taught in the basic course is often "hit and miss," depending upon the value given it by the instructor. Yet, research is basic to a clear understanding of any problem. Methods are available, but generally so undirective that the student is often lost among indexes, card catalogs, abstracts, and microfiche.

To alleviate confusion, a new approach may be sought: a programmed, step-by-step, procedural guide for the researcher to use background material. In this system (Figure I), once a topic is chosen the researcher follows the flow through to the end, keeping notes as he goes. The basic units (articles and books) are interchangeable in that one derives *additional* sources from the other. In many instances the unsuspecting novice merely glances at the footnotes and bibliography, missing many promising areas available for research.

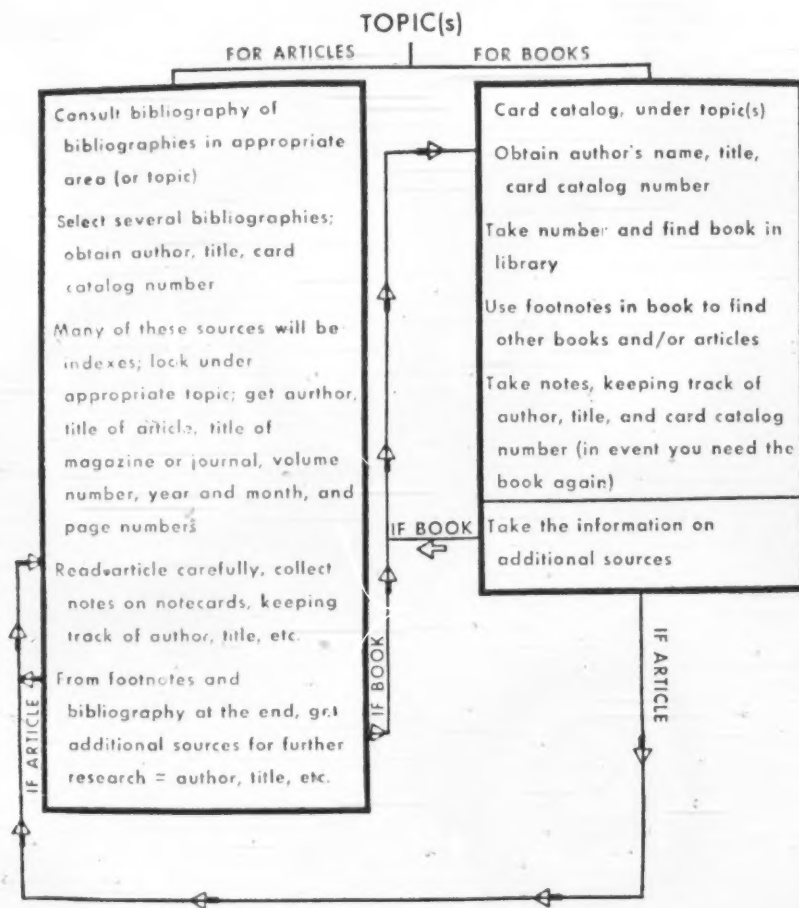
The system designed for books follows closely that of most library research classes, except that it emphasizes the use of footnotes and additional sources. The system for articles hinges upon the bibliography. Another approach for using articles is found under step three—"indexes." The index may be the difference between "excellent" research and merely "good" research. Source material may be found in many areas in which case the index becomes a necessity, and instruction and practice in using indexes are quite desirable. (See the Selected Bibliography of Indexes at the end of this article.)

The diagram (Figure I) is used to explain how to develop bibliographies and assimilate reference materials as well as how to gain information from an individual article or book. The indexes listed at the conclusion of this article provide a basic list of sources where students may begin obtaining books and articles. The combination of the programmed diagram and the

Don Stacks is a graduate student at Auburn University, Auburn, Alabama, and Mark Hickson is a faculty member at Mississippi State University, Mississippi State, Mississippi.

list of indexes should provide the student a sufficient background to develop a bibliography on any subject, collect information from library sources, and learn that research is a *never-ending*, and fascinating activity.

Figure 1



ANNOTATED BIBLIOGRAPHY OF INDEXES

Accountant's Index. New York: American Institute of Certified Public Accountants, 1968.

This index serves as a standard reference in accounting. Journals included are: *Management Accounting*, *Accounting Review*, *Journal of Accounting*, *Financial Executive*, *Selected Papers*, and *Accountant*.

- Applied Science and Technology Index.** New York: H. W. Wilson Company, 1970. This index is a quarterly index of applied science journals, primarily in the field of manufacturing and civil engineering. Representative sampling of material indexed: *American Paper Industry*, *Bidding Systems Design*, *Adhesive Age*, *Glass Industry*, *Construction Methods and Equipment*, and *Iron Age*.
- Arnold, Florence A., ed. The Agricultural Index.** New York: H. W. Wilson Company, 1970. This index contains articles found in *Guide to Farm Profits*, *Farm Marketing and Management*, *Why Wheat*, *Know Your Farm*, and *Farm Quarterly*.
- Art Index.** New York: H. W. Wilson Company, 1970. The index contains author/subject index in arts and crafts, fine arts, graphic arts, photography, etc. Sources include: *American Art Journal*, *Design*, *Camera*, and *Town Planning Review*.
- Biological and Agricultural Index.** New York: H. W. Wilson Company, 1970. The index is a monthly index of periodicals of the agricultural and biological sciences. Subject index only. A sample of the indexed periodicals: *Agricultural Chemicals*, *American Dairy Receiver*, *American Zoologist*, *Journal of Wildlife Management*, *Journal of Ecology*, *Genetics*.
- Book Review Digest.** New York: H. W. Wilson Company, 1971. The index lists reviews of current fiction and non-fiction appearing in selected periodicals and journals. Index sources include: *America*, *Bookworld*, *Commonweal*, *World Politics*, *Times Literary Supplement*, *Yale Review*.
- Bradley, Mary A., ed. Index to Publications of the United States Department of Agriculture.** United States Government Printing Office. This index contains articles on: O. E. S. Bul. 164; Annual Reports, 1914; Department Circular; O. E. S. Circular 115; O. E. S. Circular 60; and State Relation Service Miscellaneous.
- By and About Negroes.** Boston: G. K. Holt & Co., 1969. This index contains material from popular magazines. Some of the magazines are *Crisis*, *Ebony*, *Sepia*, *Freedomways*, *New South*, and *Phylon*.
- Congressional Information Index.** Washington: Congressional Information Service, 1970. This index contains any congressional publication or article concerning Agriculture.
- Crammer, Lucille, ed. Business Periodicals Index.** New York: H. W. Wilson Co., 1960. This index contains a list of periodicals pertaining to every imaginable business topic of interest. It includes such publications as: *Management Methods*, *Management Review*, *Monthly Labor Review*, *Journal of Finance*, *Journal of Marketing*, and *Journal of Retailing*.
- Current Index to Journals in Education.** New York: CCM Information Corporation, 1969. This index contains core periodical literature in the field of education. Included are: *American Education*, *Arithmetic Teacher*, *Art Education*, *Arts in Society*, *Adolescence*, and *School Science and Mathematics*.
- Dissertation Abstracts.** (Humanities and Social Sciences). Ann Arbor, Michigan: University of Microfilms (Xerox), 1969. This index contains abstracts of dissertations on various fields including education. Topics include teacher training, theory and practice, administration, recreation, guidance counseling.
- Employment Relations Abstracts.** Detroit: Information Coordinators Inc., 1970. The type magazine found includes: *Business Week*, *AFL-CIO News*, *Management Today*.
- Engineering Index.** New York: Engineering Index, Inc., 1970. This monthly index contains major engineering trade journals. References are made by subject/author. Index sources include: *Papers of the Society of Automotive Engineers*, *Physics Review Letter*, *Nuclear Instruction Letters*, *Applied Mathematics*, *Polymeric Science*, *Transactions of American Society of Agricultural Engineers*.

- Facts on File.** New York: Facts on File, Inc., 1970. The index gives a weekly world news digest. Sources of information include: *The Washington Post*, *Wallstreet Journal*, *The UN Documents Service*, *Congressional Index*, *Foreign Broadcast Information*, *Foreign Affairs*.
- Field Crop Abstracts.** Farnham Royal, England: Commonwealth Agricultural Bureaus, 1968. This abstract contains subjects included in the Agronomy and botany of all field crops grown for food, oil and fibre, fodder, and tobacco. Books include: *American Potato Yearbook*, *Agronomy Journal*, *Advances in Agronomy*, *Agriculture Research*, *Mississippi Farm Research*, *Agriculture Science Review*.
- Fletcher, William I. and Poole, Mary, eds.,** *Poole's Index to Periodic Literature*. Gloucester, Mass.: Peter Smith, 1963. This index contains articles found in popular magazines between 1802-1906. Some of the magazines are: *Art Journal*, *Dial*, *Expositor*, *Lippincott's Magazine*, *Munsey's Magazine*, and *Harper's Monthly Magazine*.
- Food Science and Technology Abstracts.** Pressehaus, Germany: Commonwealth Agriculture Bureaus, 1969. This abstract contains important subjects in food technology. Books included: *Food Science*, *Cooking for Meals*, *Food Analysis*, *Freezing Preservation of Foods*, *Poisoning and Hygiene*, *The Safety and Supply of Food*.
- Franck, Marga, ed.** *Bibliographic Index*. New York: H. W. Wilson Company, 1968. This is a general index. Some periodicals included are: *American Mathematical Monthly*, *Educational Theory*, *Educational Research*, *Educational Journal*, and *Mathematics Teacher*.
- Freeman, Herbert; Nanassy, Louis; and Stroop, Christine, eds.** *Business Education Index*. New York: Business Education World, 1947-. This index includes articles on accounting, management, education, advertising, etc. Some examples of periodicals listed include: *Journal of Home Economics*, *Nations Schools*, *Business Week*, and *School and Society*.
- Guthrie, Anne.** *Readers Guide to Periodical Literature*. New York: H. W. Wilson, 1905-. This index includes articles found in most popular magazines including *Outlook*, *Nation*, *Look*, *Time*, and *Life*.
- Index of Economic Journals.** Homewood, Illinois: Richard D. Irwin, Inc., 1961. Such topics as economic scope, theory, systems, and history are included in this index. Periodicals include: *Business History Review*, *Applied Statistics*, and *Problems of Economics*.
- Index to Legal Periodicals.** New York: H. W. Wilson, 1970-. This index lists articles published in periodicals from the United States, Canada, Great Britain, Ireland, Australia, and New Zealand—also yearbooks, institutes, and annual reviews. Sources include: *Administrative Law Review*, *Public Law*, *American University Law Review*, and many others.
- Index to Publications of U. S. Department of Agriculture.** Washington, D. C.: Division of Publications, U. S. Department of Agriculture. This index includes research work of all agencies funded by the Department of Agriculture but excluding periodicals of that agency.
- Kretschmar, Florence, ed.** *Employment Relations Abstract*. Detroit, Michigan: Information Coordinators, Inc. Articles from the following are indexed in this publication: *Administrative Management*, *American Economic Review*, *American Economist*, *American Teacher*, and others.
- Lorimer, Frank; and Tauber, Irene, eds.** *Population Literature*. Washington, D. C.: Population Association of America, 1935-. This index contains publications dealing with the aggregate population, its characteristics, its distribution. Examples of sources listed include: *Feeding and Growth Population*, *Eugenics and Depression*, and *Taxation and the Minimum of Subsistence*.

- Louis, Rita Volmer, ed. *Biography Index*. New York: H. W. Wilson, 1969. Some periodicals listed include: *Adult Education*, *America*, *Americas*, *Apollo*, and *Commentary*.
- Music Index*. Detroit: Information Coordinators, Inc., 1970. This is an index of current periodicals devoted to the study of music. Sources include *American Society of Composers*, *Jazz Journal*, *Journal of Folklore Institute*, and *The Music Review*.
- New York Times Index*. New York: New York Times, 1970. The index is called the "Master Key to the News Since 1851." It summarizes and classifies the news alphabetically by subject, person, and organization.
- Nuclear Science Abstracts*. Washington, D. C.: U. S. Atomic Energy Commission, 1970-. This index is published monthly and presents unclassified research work by the U. S. Government, private industry, and university research teams. Items are indexed by original presentation location.
- PMLA (Publications of the Modern Language Association of America)*. Menasha, Wisconsin: George Banta Co., Inc., 1970. This index contains guides to contemporary scholarship and criticism in all fields of modern languages and literature.
- Population Index*. Princeton University: Office of Population Research (Population Association of America), 1967-. This index contains current items, a bibliography, and population statistics. Sources include the *American Sociological Review*, *Economic History Review*, *Human Genetics*, *Social Security Bulletin*, and the *British Medical Review*, among others.
- Social Sciences and Humanities Index*. New York: H. W. Wilson, 1970. This index lists by subject and author studies in such fields as anthropology, archaeology, area studies, economics, geography, history, language and literature, philosophy, political science, religion, and sociology. Sources include: *American Economic Review*, *Contemporary Review*, *The World Today*, *The Review of Politics*, and the *Journal of Religion*.
- Sutton, Roberta Briggs, ed. *Speech Index*. New York: The Scarecrow Press, 1966. This index contains speeches limited to those published in English from 1900 to 1965, with few exceptions.
- Towner, Isabel, ed. *The Education Index*. New York: H. W. Wilson. This index includes a selected list of educational periodicals, books, and pamphlets including such publications as *Childhood Education*, *American School Board Journal*, and *Educational Administration and Supervision*.
- Wilson, Robert, ed. *Public Affairs Information Service Bulletin*. New York: Public Affairs Information Service, Inc., 1915-. This is a selective index dealing with various subjects. Examples include: *Business Cycle Developments*, *Business and Finance*, and *Business and Society*.

The trouble with all the "universal" languages is that the juices of life are simply not in them. They are the creations of scholars drowning in murky oceans of dead prefixes and suffixes, and so they fail to meet the needs of a highly human world. People do not yearn for a generalized articulateness; what they want is the capacity to communicate with definite other people. . . . English forges ahead of all its competitors, whether natural or unnatural, simply because it is already spoken by more than half of all the people in the world who may be said, with any plausibility, to be worth knowing.—H. L. Mencken, *The American Language* (New York: Alfred A. Knopf, 1937), p. 606.

QUEST AND QUIESENCE: NOTES ON TWO COMMUNICATION GAMES

PHILIP WANDER

Teaching is an activity, a purposeful doing of something. To call one a teacher may mean that he or she is a person from whom one has learned something important. It can also mean, and this is the ordinary way we talk about it, that one works in an institution called a school and receives an income for fulfilling certain contractual agreements having to do with classroom instruction. We professionals, that is those of us who teach for a living, are what Plato called "sophists." Plato was of course independently wealthy. In a sense, he could afford loftier ideals. Yet, I feel that we cannot afford to let slide the question Plato, through his teacher Socrates, puts to us. What is that we would teach? What do we teach that is worthwhile? What have we learned that is worth teaching? These questions, however, are probably best answered, not by the professional, but by the amateur. The certified educator is likely to answer by relating what he or she learned from other teachers in other classrooms. The amateur is more likely to speak of experience, not just that in organized classrooms, but in all of life. Standing on a hillside on a sunny day, feeling the breeze and watching the flowers in the field waving, then unresisting, moving within it, and feeling the harmony with nature that is at the heart of what we academically refer to as pantheism—How can we bring this world of experience into a room walled in by blackboards, and flags, and filled with thirty uncomfortable plastic chairs in which upwards of thirty people who have been required to take this course sit three times a week? This essay is in two parts corresponding to two games which I evolved in an effort to share with others in that splendid mystery known to us as human communication.

SIGNIFICANT QUESTION GAME

I have always had difficulty integrating books into courses of study. In part this comes from having done away with textbooks, books designed to shape a course of study and to serve as the sacred text on which tests are to be constructed. The books I require in my courses are books which have inspired me. But of course that is no guarantee that they will fit into a course outline which, if one reads truly important works, seems very silly anyhow. So it was with "Siddhartha." This magnificent work by Herman Hesse is a story about a young man who, with his friend, leaves home to become an ascetic, a voluptuary, a penitent, and in his old age, a sage. What is

Philip Wander teaches at California State University at San Jose, California.

important about this work is not that one has something to say about the theme, or remembers the name of the friend, Govinda, or knows when it was written. What is important about the book is the questions it raises about life. So it occurred to me that the emphasis ought to be on life questions, and not necessarily ones found verbatim in the book. Thus, I asked each student to write down at least one serious life question. After about ten minutes, when everyone had written down their own question, we talked for a while about the fact that what we learn in schools is the answer game. That is we expect the teacher to ask the questions, and however trivial or perverse, the student is expected to know the answers. The usual complaints within this system are that the teacher did not cover a question in his or her lectures, or it was not contained in the textbook. But the question shapes the answer. If I asked you the name of Siddhartha's lover, you could conclude either that I thought remembering such a thing was truly important, a queer thing to believe, or that I wished to find out whether you could remember such facts, equally queer, or that I wanted to determine whether or not you had read the book. So you read the book to pass the test and must, therefore, keep your eye out for potential test questions, the sort of knowledge parodied in trivia quizzes.

There is a second part to the game. Each student now is to reread his or her question. How do you hear what you have just said? How much of you is engaged in what you have asked? Are the words merely lacquer with which we gloss over our world, a shiny secretion at the end of the tongue? Romantic authors wrote of speaking from the heart. A Zen master, D. T. Susukie, discussed the Western preoccupation with the mind and contrasted words from the head with words from the stomach. How much of my body is engaged with my words? Can I feel them reaching out beyond my fingers and down into my toes? If you can recall sometime when your words were crucial—comforting a person you loved who was in deep pain, talking of things with a dying grandfather, telling someone how much you loved him or her—then you may grasp the physical/verbal whole in the act of utterance. If there is any word in your question you would change, then do so in the next few moments.

As this point I have them break up into groups of four. Treat the questions with the gravity they deserve. They are questions which your friends have found to be important in their lives. What follows are a few of the questions which students raised:

Am I really happy with my present life style?

Will my thoughts ever be so together that I will truly know myself as I really am?

Do you think life is a continuous struggle between self and desire and, therefore, do you think consciousness of self should be eliminated?

How significant will my education be to me in my future?

Where lies the border of Eden? Why must I stay so long in the secondary (stagnant school) stage?

How can I give up my ego, my selfness, and become one with "the self?"

How can we mirror our own existence in the river as well as all parts of nature?

What was the glorious revelation that the old man and Siddhartha experienced together before the old man went off to die—and how does it relate to me?

Does our American society make people strive toward life's ultimate possibilities to such an extent that happiness is always in the future?

By means of questions, Plato believed, we approach the truth, the world of ideas transcending day to day chatter. Plato resented the introduction of writing into ancient Athens. He objected because one reads only a completed statement; one could no longer ask questions of the speaker. The reason this was so serious to Plato is that he believed that dialectic, a search for truth through question and answer, was a way to arrive at Truth much in the same way that we have come to believe in Science.

As I was reflecting on the term "question", it occurred to me to examine it etymologically, to treat it as a word with a history of usages and associations. The root word is "query," from the Latin *querer*, to seek, make an inquiry about, inform oneself of, hence to seek to obtain, to ask for. It is akin, Partridge tells us, to the Latin word *queri*, to utter plaintive cries, hence to complain and, if that be so, it is related to "to wheeze," to hiss, to sigh, to snort. More inspiring is the relationship of question to the medieval notion of quest, an expedition or adventure undertaken by a knight to procure some thing or achieve some exploit. We can learn something about the spirit in which questions are asked or quests undertaken through a history of the term. A late Latin term *quaestionarius*, was a judicial torturer exacting answers; *querulosus* meant complaining, quarrelsome; *acquirere*, to search in or into, to inquire. Plato had in mind questioning in search of the truth or Truth, as we have come to capitalize the world of Ideas associated with the Platonic quest. In the world of our senses, what we call reality, Plato believed the Truth is not to be found, except in a form so distorted as to be unrecognizable. Dialectic, thus, is a method of search. This search may be undertaken with pain to another, as in an inquisition or in a conquest; it may be undertaken to improve one's position, in the spirit of acquisition. Or, and this is what Plato was about, it may be undertaken with a profound knowledge of one's own ignorance and desire for the Truth, the spirit of inquiry. Asking questions about our own lives is an admission that we do not know, that we are open to new experiences, that we are searching. Searching, Siddhartha said to Govinda, is not knowing.

THE SILENCE GAME

At some point during the term, I come into class, sit down, and for ten minutes do not say a word. At the end of that time, I bring my fist crash-

ing down on the table in front of me and declare that we have not thus far discussed silence as a part of human communication. I have heard a friend defined as one with whom there are no awkward silences. What does this mean? It means, I suppose, that when there is nothing to say, one does not feel obligated to say anything. It means that we both feel good just being in one another's presence. It means that we both have a history of being together which is sustaining and a willingness to draw away from ordinary chatter into our own thoughts without having to worry about what the other is thinking. But what is awkward silence? It is a feeling one should say something just to break the silence; a feeling that the other may be feeling uncomfortable because I am not saying anything; a concern that, through silence, I am saying something to the other I do not wish to say, perhaps something rude or even hostile. After breaking the silence I ask the students to write down what went through their minds during this moment. One student wrote:

My mind was wandering on things that happened in the past, also things or events that were to happen—whether I could attend them or stay home and study for tests. Also my mind came to the present; when or what is today's interest going to be in class.

Another wrote:

It was strange coming into the room late. It seemed as if you were mad and everybody else was quiet. So I kept my mouth shut and proceeded to open my notebook, quietly thinking of how good that dope was before coming to school and hoping I didn't forget anything.

Another student wrote:

What I was thinking about was wonder if something was wrong. To me silence has usually corresponded to sadness or humbleness. I was also thinking if there was something that I should have been doing because silence sometimes refers to madness or anger from within.

In a different vein, another wrote:

In our moment of silence I thought everybody was praying, or in some sort of trance. You can hear a pin drop or a rat sneeze. Everybody is looking into space. It was like a person doing something bad, and their parents were thinking about what would be the punishment.

Still another, who had by now caught on to the game pattern in this class, remarked:

I became aware fairly quickly that the silence was going to be maintained. Usually the teacher starts the class dialogue but I could see that today was going to be different. The first thing that came into my head was that today we are playing *the silence game*.

After discussing the nature of silence between friends and the feeling of awkward silence, I asked the question: What sort of silence occurs when you are reading? It is odd to think of silence when reading, odd even to think about reading. What sort of behavior is this that we engage in so unconsciously? Usually we think of it as a means of securing information or as a required activity over which we are to be tested. This makes of reading for many a task, tedious and difficult, made worse by the fact that most textbooks are not worth reading. Given such an assignment, to read and remember a great deal of a book one would never read voluntarily, one constructs an ethic for reading: One must concentrate; one must remember the central ideas the author was trying to get across; one must see it in relation to other books read on the same subject. Yet reading may also be understood as a form of meditation. Silence, in this sense, exists in the space between the words and the letters. Merleau-Ponty writes that the truly important part of reading lies in the thoughts that one has during the activity, one's own thoughts welling up between the letters and the words. This is, of course, untrue if one's aim is speed reading, for there one's own thoughts are so much diversion or straying from the subject, or when one is about the business of gathering information from books or memoranda and putting it in a different, more condensed form, a not uncommon vocation in the office buildings of modern society.

But there is a different kind of silence while reading. In really important books, one may leap behind the page, that scale of pressed wood lined with black markings, to become one with the character in the novel, to walk down the street, see the flowers growing on either side, smell the lilacs spilling over the fence, hear the sounds, feel the feelings, and know the strange love that Gatsby has for Daisy Buchanan. This is the silence art imposes on the outside world. In artful, compelling human utterance there is no room for the irrelevant. Day to day chatter, the detritus of life, is dispersed in favor of the aesthetic experience, and we are, if only for a moment, deaf to the crashes and jangles of an artless world. The romantic, Santayana, once observed, eludes what troubles him. This is commonly referred to as escapism, and so it is, and thus its relation to silence.

After discussing silence and our thoughts inspired by it, I ask that each student then read what he or she has written. Read it as one who is reading what an old friend said some time ago. Read the words so carefully that you can hear them, and try to summon up the person behind those words. What sort of person wrote those words. One student wrote:

She feels that the silence is a bit uncomfortable and would like to see it ended. She's got a definite awareness of everybody around her, and is concerned about what they think—especially in relation to her. Yet there really isn't anything unusual about silence—it's just due to the absence of a few girls (the ones that do all the chattering before class).

A warm silence. A forboding silence. A silence of little cat's feet. The silence of dawn. The silence after death. Silence, "annihilating all that's made to a green thought in a green shade." We marvel at the absence of sound and its meaning and wonder on its function in human communication.

The primary trait of a Sophist, then, is his unwillingness to admit his own ignorance. He simply lacks the courage to say "I do not know." He begins with a flat assertion, rather than a question or hypothesis; he has investigated no one subject from the bottom up, but deals in sounding generalities; and, through a show of wisdom, he deceives himself and imposes on the crowd, so that they pay him money and spread abroad his renown. As he is afraid to say "I do not know," so is he unaware that silence is golden. He thinks that he will be heard for his much speaking. He therefore imagines that the aim of a liberal education is facility in self-expression. . . . He is, in fact, more eager for applause than for pelf—though he likes pelf, too. He is so intent upon winning both that he has no time for study. Yet he talks of overwork, or at all events of the multitude of his cares. In his search for novelty of thought, he has acquired the habit of making the worse appear the better reason. . . . In studies, he advocates the line of least resistance, which is the line of free choice from the kindergarten to the grave. He maintains that "culture" is to be had from every subject. . . . He exhibits a kind of rage at philosophical ideas, if any one attempts to apply them to the practice of teaching.—Lane Cooper, *Two Views of Education* (New Haven: Yale University Press, 1922), pp. 130-132.

The concern of the speaker, then, is the knowledge of experiences that have the characteristics of intensity, recency, frequency of recurrence and frequency of recollection. He will make it his duty to impress upon his mind, in a practical way, all that stock of vivid experience, spiritual, intellectual, moral, that is common to the average person. He will, as far as possible, see with their eyes, hear with their ears, feel with their minds, work with their hands, and store up, ready for use, the knowledge he thus gains. . . . He will remember that the listener, nowadays, refuses to be ordered, cajoled, or threatened into an opinion; that he insists that he shall judge for himself; that he says, "Only through my knowledge, only through my life, shall you secure my approval. I am a man. I have individuality. Bring your thought in line with my individual vision, and I will join with you. My environment, my training, my inherited tendencies may not be like yours, but bring your idea, bring your argument, bring your opinion, within the scope of what I have seen or felt. . . . I will believe you when you show me that your statement tallies with or resembles the experience of my physical, intellectual or spiritual nature. Till then you have no right to be angry with me, no right to treat me with scorn, no right to arrogate to yourself the belief that I am incapable of understanding, or that you necessarily have the truth."—Arthur E. Phillips, *Effective Speaking* (Chicago: The Newton Company, 1912), pp. 35-36.

By ignoring the selfhood of the auditor the speaker is likely to run the risk of reducing the very possibility for persuasion. Broadcasting commercials provide a good proof that this is the case. If an auditor feels that a commercial is attempting to manipulate him to accept the affluent life as the only good life, he, if he disagrees, will either quit listening, or take the commercial with the proverbial grain of salt. A rhetoric which is chiefly concerned with manipulation is likely to close the possibility for persuasion. In order to take into account the selfhood of the listener the speaker must not conceal or attempt to conceal the means of his persuasion. He will make clear his own commitments. He will disclose the standpoint from which his evidence is being interpreted. He will bring out into the open any motivation which he thinks should affect the decision. When these grounds are set forth, if the auditor is persuaded, it will be his own choice, rather than that he was manipulated, or at least insofar as the speaker is able to control the situation. . . . The manipulator is dedicated to win the other to his point of view, even at the expense of selfhood. But in the strategy I have proposed, the selfhood of the other is the primary consideration.—Thomas H. Olbricht, "The Self as a Philosophical Ground of Rhetoric," *Pennsylvania Speech Annual*, XXI (1964), p. 33.

THE FLORIDA SPEECH COMMUNICATION ASSOCIATION

FSCA is dedicated toward coordinating the efforts of teachers, students, and others interested in advancing the Speech Communication arts and sciences in the state of Florida.

EXECUTIVE BOARD

PRESIDENT	LEE R. SCHOENI Pensacola Community College, Pensacola
FIRST VICE PRESIDENT	JOHN YEAST Vero Beach High School, Vero Beach
SECOND VICE PRESIDENT	ANTHONY J. CLARK University of Florida, Gainesville
EXECUTIVE SECRETARY-TREASURER	RAYMOND W. BUCHANAN Florida Technological University, Orlando
COLLEGE REPRESENTATIVE	PAULA MILTON Miami-Dade Community College, North Campus, Miami
HIGH SCHOOL REPRESENTATIVE	NINA-JO MOORE Citrus High School, Inverness
IMMEDIATE PAST PRESIDENT	VONCILE M. SMITH Florida Atlantic University, Boca Raton
NEWSLETTER EDITOR	RICHARD L. QUIANTHY Broward Community College, Fort Lauderdale
JOURNAL EDITOR	DONALD E. WILLIAMS University of Florida, Gainesville